

## FALL MODES PRETTY

**A Clever Mingling of the Old and New in Dress.**

### STRAIGHT, SIMPLE LINES

The Skirts Still Narrow, the Hobble in Disfavor.

Handing a Decoration of Many of the Paris Skirts. The Yoke Seen a Good Deal. The Sailor Collar on Afternoon Frocks. Striped Stuffs Prominent Among the Woolens. More About the Bead Embroideries. Some Modish Models for Street Costumes—Full Length, Luxurious Coats of Fur, Velvet, Silk and Satin Much in Favor. Bordure Materials Combinations.

This is the most interesting time of the year for a student of the modes. New things are appearing every day, and one is not yet surfeited, overpowered by the avalanche of new modes. Things are put forward tentatively. One's in-



BLUE CHIFFON AND SILVER. Interest and curiosity are piqued. Winter modes are not yet cut and dried.

And yet so much is there that is new that one hardly knows where they begin in talking of the new things. There is such clever mingling of new and old. Familiar lines consort with new details, new materials, new colorings.

The narrow skirt achieves its narrow-



VELVET AND CREPE. Dress without the hideous hobbling, and yet often retains the band trimming, modified. There are many buttoned overskirt effects too, but the width at bottom is enough for complete comfort and grace in the models of almost all the best French makers. Point still goes in for the exaggeratedly narrow skirt bottom, but he is first, last and always an extremist and has achieved his reputation with the clinging straight, narrow skirt line make hips a decided embarrassment. One must do away with any amplitude of hip in order to look at all well in the modish frock, and if this cannot be accomplished or one is unwilling to make the sacrifices necessary to its accomplishment then by all means let the skirt take on a suggestion of the



CHIFFON AND FURS. tion by audacity of idea rather than by the beauty of his creations.

The time which still plays an important role appears to be simplified, and in a great number of the smartest frocks, falls quite straight, with perhaps an irregularity of line around the bottom. Below lines too are of the simplest, with the narrow shoulders which in conjunc-



A GOWN OF BLACK AND BROWN WITH GOLD BROCADE, AND A GOWN OF SILVER BRAIDED NET WITH BLACK VELVET AND FUR.

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its vague and in the winter models velvet is much used for this band and fur often borders the upper edge of the band.

An odd and extraordinary chic frock reproduced in the central cut shows this form of skirt trimming. A plain band of black velvet mounts almost to the knees, where it joins under a band of skunk an upper skirt of heavy black net striped vertically by lines of narrow silver braid and made over white. The simple bodice is of the broad striped net over white, but the long sleeves are of black velvet bordered at the wrist by fur. Velvet finishes the neck below a shallow collarless guimp of plain white chiffon edged narrowly by silver embroidery, and the girdle is of velvet.

Another velvet-trimmed model is of crepe in the very dark navy blue, which with an equally dark crepe blue seems much favored by the French makers. The slightly flared skirt is weighted down by a plain deep bottom band of dark blue velvet and the entire upper part of the bodice is of the velvet, a very deep yoke and short sleeves being cut in one.

The armhole is slightly larger than in the ordinary Magyar bodice, so that the velvet shows a slight fulness in folds in front of the arm. A line of crepe covered buttons runs down each shoulder and along the outside of the short sleeve and there are plaited frills of lace flanking neck and sleeves, but the only elaborate bit of trimming is a handsome Oriental motif embroidered in rich colors

and dull gold on the front of the velvet yoke.

One sees a good deal of the yoke or

trasting with the rest of the bodice. The long line of trimming down shoulder and outside of sleeve is often repeated too in buttons, in bands of lace, chiffon or other material, and also out of ten bodices are cut without shoulder seams, or at least without visible ones.

Deep collars of one kind or another often supply the long shoulder line, and hide a shoulder seam, if there is one, and the sailor collar in more or less modified shape has been lifted from the place in coming gains to which it has usually been relegated and introduced upon the stoutest and most elegant of afternoon frocks. It is usually made rather unobtrusive in the front, a fascinate idea being to run it out in a straight line across the shoulders, giving the effect of a shallow encolure collar, while in the back it has the true sailor collar squareness. Sometimes in handsome coats it falls like a broad panel in the back to the waist line, or even well below that line, but upon the bodice it is never so wide.

The finest of a miscolored mullin, yellowed as though by age is used for such collar arrangements, upon many imported models built up of chiffon, lace, etc., and handsome beas are also used. A charming embroidered muslin on the antique order was used upon a delectable black and white frock which has been sketched for this page and a bold drapery of the same embroidered muslin extended from the collar to the girdle.

This frock was marked by the same

upper bodice and sleeves cut together, though the yoke is seldom so deep as the one just described, and in material con-

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chie simplicity to which one must constantly refer in talking of the season's modes. The lines were simple, straight, narrow. The material was black chiffon over white, with bands of dark fur on skirt and sleeves, and a relieving note of color appeared in a rather narrow band of royal blue satin ribbon which ran down the full length of the centre front from throat to skirt bottom.

Much of this vivid blue is still used for color relief with black or dark and neutral lines, but each Parisian maker has his own pet color note. The rich, purple which has been exceedingly popular for such purposes during the late summer is used again upon the fall models, emerald green is modish, and certain shades of vivid cerise or red are effectively used.

The brilliant cerise tones veiled in contrasting and softening color have furnished the color scheme for some charming frocks. Certain cerise shades veiled in a soft violet or mauve are particularly successful.

Lovely pale violet or mauve veiled in blue lavande affords an attractive color scheme dear to one French maker, and several most likable models in this coloring have been seen. One of these, shown in one of the small cuts, was of a peculiarly soft delicate violet veiled in a blue as soft and trimmed with silver embroidery upon its tunic and bodice. Skirt band, girdle and scarf drapery were of violet satin.

Striped stuffs in black and white and black and color figure prominently among woolens, silks and velvets, and where they are cleverly handled give excellent results. The stripe is usually combined with one tone material save in the tailored trotting suits of black and white or blue and white which are so popular, and an idea frequently developed is the use of one tone material for the entire bodice or bolero, with trimmings of the other color included in a striped skirt.

For example, the second model of the large picture—one of the smartest things seen this season—has a skirt striped rather narrowly in black and a peculiar light brown which is nearly a gold. The skirt is untrimmed but beautiful of line, and while narrow and clinging widens enough for grace at the bottom.

With this skirt a bodice of black satin, short sleeves and body cut in one and softly flared into a deep folded girdle of rich dull gold brocade. The front of the bodice is almost covered by big revers of gold drawn chiffon with hemstitched edges and the guimp is of black chiffon and fine black lace.

One sees too a chic arrangement of blue and black stripe crepe with black velvet bolero, and an extremely pretty model was in white and black striped silk with a black chiffon tunic, which fell straight and was made to have a Russian air by a narrow line of white embroidery down the full length of the left side. Bands of black satin trimmed the tunic bottom and sleeve bottom and the girdle was of the black satin.

Of the bead embroideries and trimming mention has been made before. Some pretty and delicately simple little chignon frocks in delicate colors embroidered in tiny white beads are shown by the makers and would make charming dinner frocks for the debutante, provided the price at which such girlish simplicity is rated is not a deterrent. One of the prettiest of these models is shown in a waist and was in rose pink chiffon embroidered in white beads, made with the simplest of satin and blouses and girdled by a silver cord.

A pretty girlish model, too, was a bodice of exquisite design and coloring. The pink Dutch neck, Magyar bodice had the border running around its lower part, just above a girdle of pink satin. A tunic of the chiffon fell in straight lines and was shortened to knee length in front, but left to the skirt bottom in the back, having a plain skirt of white charmeuse to show from knee to skirt bottom.

A scarf of pink satin was drawn round this undershirt at a point where it would just show below the short front of the tunic and knotted slightly at the left side, the loops and ends falling over the white undershirt.

Lines of fur trim some of the prettiest evening frocks and are associated with bands of crystal, pearl, gold and silver embroidery. These embroideries are shown in great profusion at the trimming

counters and some of them are exceedingly beautiful.

Particularly handsome are the bands of embroidery in rich oriental tones and designs upon black, white or very red. Most of these have dull gold or silver introduced into their designs, are wonderfully rich without being garish. Some of the bead embroidery bands and motifs are handsome and the gray pearl and silver embroideries are especially lovely.

Beard dog collars in varying degrees of beauty and artistic merit are provided for wear with Dutch neck frocks and if cleverly chosen may be admirable costume accessories. Some of these collars in semi-precious stones are wonderfully lovely, but this is of course an expensive fad and the average woman if she buys one of the collars at all will choose one of the effective bead designs.

Black net sprinkled with pearl dewdrops is newer than the popular crystal dotted black net and subscribes to the fact for black and white.

The corded silks are making a bid for favor in connection with handsome street suits, the line cord apparently finding more favor than the Ottoman, although one sees the latter here and there. The beautiful moiré rep beloved of Callot and other soft moirés are used also for the coat and frock costumes or for coats and suits with frocks of sheerer fabrics.

The new taffeta has its advocates, but for some reason or other does not seem to be accepted enthusiastically as a cold, weather silk, and satin still holds its place as the favorite silk for street wear.

The soft, rough tweeds and other Scotch and English woolens of like character and the French bure, less shaggy, are in the lead for tailored walking costumes, and ratine—one of the molleton cloth resembling a very fine chinchilla, with the roughness of surface produced by tiny knots thick set on the right side of the cloth—is finding acceptance not only for smart motor coats, but for coat and skirt suits. It has been used considerably in Paris for white suits in place of the long familiar white serge, and the last days of the season have brought out numerous suits of white ratines, with touches of black velvet or black satin for relief.

Full length, luxurious coats of fur and of velvet or satin or silk are being shown everywhere. Many of these are plain of line and detail, with big fur collars, and one huge passementerie fastening for trimming, but the elegance of the materials does away with need of trimming.

Curious combinations are to be seen in some of the bordure materials. One handsome line of these fabrics is in herringbone, simple silk and wool mixture of plain color, with a wool border in cachemire or